2: Mountford E-5 (1954) 1958
OI20 Tiwi OI20

531 decorate a burial pole; and others, Pl. 2D, Pl. 10C, and Pl. 11A, similar to those he would paint on the ceremonial baskets.

I did not see or hear of figures being made in bark (Mountford, 1956, p. 443, fig. 65C, D); moulded in wax (Elkin and the Berndts, 1950, Pl. 21, Mountford, 1956, Pl. 143) or in the sands of the sea-shore (Mountford, 1956, p. 404, Pl. 91C, D), as is done in north-eastern Arnhem Land. Nevertheless, [532] the men did carve large burial poles in the form of human beings and smaller full-length figures, associated with the *pukamuni* ceremonies. These figures bore some small resemblance to those recorded from north-eastern Arnhem Land (Berndt, 1948, Figs. A, B, Pls. 1, 2; Mountford, 1956, Pls. 130–40).

3. TECHNIQUES

386 (*a*) COLOURS. The pigments used for the decoration of the burial poles and the production of the bark paintings, were red, yellow and white ochres. As there was no suitable black pigment on the islands, the artists used crushed charcoal in its place.

[317] The source of the best ochres is a pit at Imilu on Cape Van Diemen (Fig. 1). This ochre, called *imilu*, is a bright yellow when collected,[7] but, when heated in the fire, it changes to a clear red. A soft white stone is common along the beaches. The ochres are not ground on a stone, as on the mainland (Mountford, 1956, p. 11), but, being friable, are crushed and mixed in a large cockle shell with water and fixative.

The aborigines often spoke of a superior ochre at Numanira, northern Melville Island (Fig. 1), which could be gathered only at low tide. I did not see any of this ochre in use.

(*b*) FIXATIVES. Three different types of fixative are used to ensure that the painted designs, both on the poles and the baskets, were as permanent as [314] possible. They were: the sticky gelatinous sap of one of the tree orchids [237] (*Dendrobium* sp.); the wax and honey of the wild bee, well mixed together; and the yolks of the eggs of the sea-going turtle. The fixative was either mixed with the pigments or rubbed on the painting surface.

412 (*c*) BRUSHES. Simple brushes, made of strips of bark of varying widths, square across the bottom, chewed at one end, and held as in Fig. 2A and 2C, were used for the bulk of the work.[8] For making the dots, however, the artists used a

[423] [7] There did not appear to be any restriction on the gathering of this ochre; any aboriginal could go to Imilu and take as much as he wished.

[171] [8] The long flexible brush of the aborigines of Arnhem Land (Mountford, 1956, p. 12, fig. 3), was not used at Melville Island, although the bark brush (Fig. 2B) was often held in a similar manner.

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

396 501 [237 412] climbing palm (*Calamus Australis*).[1] Holes are previously pierced through the bark with an awl, made out of the leg-bone of a wallaby.

The stitches are made more secure and watertight by plastering them with [237 314] wax from the comb of the wild bee (*Trigona sp.*) or with one of the several resins so extensively used by all natives. The inside corners are caulked with plastic clay and fibre, or resin. Two stays or struts of fairly stout timber, cut to the required length and inserted at the points where the bark was reduced to half its thickness, keep the sides of the canoe apart. From these points, therefore, the sides of the canoe converge to the bow at one end and to the stern at the other; while in between they are more or less parallel. The canoe, if there be any difference at all, is wider aft (74 cm.) than it is nearer the bow (55 cm.); the "fish-tail" incision, too, is acute and deep at the bow and more rounded and shallow at the stern (*vide* Plate XI, Figs. 1 and 2). Along the top, inner, edge of either side of the canoe, a straight strengthening pole is lashed with distant, unequally-spaced and grouped "run on" stitches of cane-strips. These structures lend considerable rigidity to the gunwale of the canoe; they do not extend throughout the whole length, but, being straight, are more or less parallel one to another, and do not enclose the stern or bow. Major Campbell,[2] in referring to the bark canoes seen by him while at Fort Dundas, states that "the gunwales are strengthened by two small saplings (such as grow in marshy places) fastened together at each end of the canoe." This method is more like that in use on the coast of the Gulf of Carpentaria to-day and was not observed on the islands by me. Long shoots of vines and strips of cane are wound crosswise from side to side of the canoe, and at the same time take in the strengthening-poles along the gunwale. Additional circumferential winding binds the separate cords into one thick rope. Four of such ties are spanned at equal distances, from one side to the other, along the straight edges of the canoe. They not only preserve its shape, but afford a ready means by which the craft may be carried.

501 [531] The canoe is not decorated in any way, but smears of various colours are noticed both at the bow and the stern, resulting from the handling by fingers previously occupied in decorative work with ochre. When not in use the canoes are "housed" on a level piece of ground, under the overhanging branches of a shady banyan or guttapercha tree. They are laid in normal upright position (not inverted), and are kept so by short supports of timber stemmed against the sides. The bark thus dries in the required shape and does not become lop-sided.

Each canoe has its recognized place. Where a dense growth of mangroves [487] skirts the foreshore, a regular approach to the water is kept clear by cutting away the trees. The paddles are laid within the canoes.

Quite a large number of natives may be carried in a canoe, if the occasion

[1] Compare narrative of Mr. Carron in MacGillivray's *Narrative Voyage H.M.S. "Rattlesnake,"* 1852, vol. ii, pp. 125 and 126; also P. P. King: *Narrative Survey Intertropical Western Coasts of Australia*, London, 1827, vol. i, p. 90.

[2] *Proc. Roy. Geog. Soc.*, London, vol. iv, 1834, p. 156.

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

PLATE X.

501 Fig. 1. "Fish-tail" bark canoes, Apsley Strait.
Fig. 2. "Fish-tail" bark canoes and "dug-out" canoe in the distance, Apsley Strait. Melville Island in the background.

PLATE XI.

Figs. 1 and 2. Bow and stern of "fish-tail" bark canoe. $\frac{1}{10}$ natural size.
Figs. 3 and 4. Balers made out of the melon shell. Fig. 3 shows the painted decoration of the outer surface; while in Fig. 4 it is seen how the columella of the shell has been removed with a sharp cutting instrument. $\frac{1}{4}$ natural size.

PLATE XII.

314 396 137 Fig. 1. Forest scene on Bathurst Island. From the stringy-barked eucalyptus on the left side of the picture, the bark has been removed for the purpose of making a canoe. Another tree, which has been similarly treated, is seen in the background, near the centre of the picture. In the foreground note a tall specimen of the zamia-palm (*Cycas media*).
501 Fig. 2. Various types of paddles in use on Bathurst Island. About $\frac{1}{10}$ natural size.

PLATE XIII.

764 Figs. 1 and 2. Distant and near view of a native grave, surrounded by five carved and painted posts, Bathurst Island. Note the cleared space and the position of grave, viz.: at the junction between open woodland and thicket. A tall Bathurst Islander in seen in Fig. 2.

PLATE XIV.

415 Fig. 1. A melon-shell (*Melo diadema*) used as a drinking vessel. $\frac{1}{4}$ natural size.
Fig. 2. A *Fusus pirei* used as a drinking vessel. $\frac{1}{4}$ natural size.
Figs. 3 and 4. Drinking cups made out of folded sheets of paper-bark (*Melaleuca*). $\frac{1}{4}$ natural size.
532 764 Figs. 5a, 5b, 5c, 5d, 5e. Painted and carved posts of native grave shown in previous plate. $\frac{1}{4}$ natural size.

PLATE XV.

415 Fig. 1. A series of four shells of the *Cyrena assingtonensis* which have been used for holding red, white and yellow earth-pigments to mix with water as required. $\frac{1}{4}$ natural size.
317 386 Fig. 2. Lumps of yellow ochre (on the left), white pipe-clay (in the centre), and red ochre (on the right), used in the decoration of the grave posts shown in previous plate. $\frac{1}{4}$ natural size.
413 Fig. 3. Primitive paint brushes made by macerating the ends of short pieces of the shoots of the climbing palm (*Calamus Australis*). $\frac{1}{4}$ natural size.
301 Figs. 4 and 6. Special corrobboree arm-rings. $\frac{1}{4}$ natural size.
532 Fig. 5. A corrobboree mask (?). $\frac{1}{4}$ natural size.

PLATE XVI.

291 532 764 Figs. 1 and 2. Bathurst Island natives painting grave-posts. Note the cosmetic body-scars in imitation of the leaf of the zamia palm (*Cycas media*).

5: Basedow D-5 (1911)1913 OI20 Tiwi OI20

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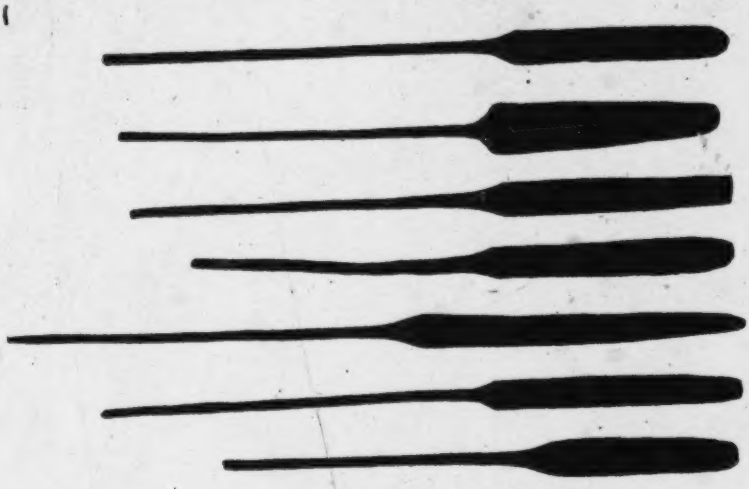

FIG. 2.

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314
396

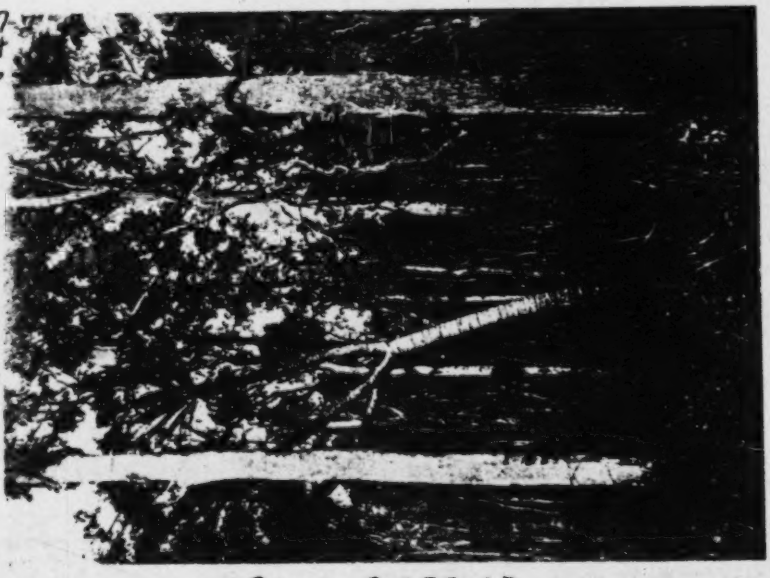

FIG. 1.

NOTES ON THE NATIVES OF BATHURST ISLAND, NORTH AUSTRALIA.

[END PLATE 6]

[FOR EXPLANATION OF PLATE SEE P. 322 - ANALYST]